

SONGS WITH REFRAINS.

BY JEAN INGELWEG. I.—A Winter Song. Came the dread Archer up yonder lawn (Night is the time for the old to die), But woe for an arrow that smote the fawn, When the hind that was sick unsoothed went by.

Father lay moaning, "Her fault was more (Night is the time when the old must die), Yet, ah, to bless her, my child, once more, For heart is failing; the end is nigh."

"Daughter, my daughter, my girl," I cried (Night is the time for the old to die), Woe for the wish I till morn ye bide—" Dark was the welkin and wild the sky.

Heavily plunged from the roof the snow— (Night is the time when the old will die.) She answered, "My mother, 'tis well, I go." Sparked the north star, the wrack flew high.

First at his head, and last at his feet (Night is the time when the old should die), Kneeling I watched till his soul did fleet, None else that loved him, none else were nigh.

I wept in the night as the desolate weep (Night is the time for the old to die), Cometh my daughter? the drifts are deep, Across the cold hollows how white they lie.

I sought her afar through the spectral trees (Night is the time when the old must die), The fells were all muffled, the floods did freeze, And a wraithful moon hung red in the sky.

By night I found her where pent waves steal (Night is the time when the old should die), But she lay stiff by the looked mid-wheel, And the old stars lived in their homes on high.

II.—A Gleaning Song. "Whither away, thou little careless rover? (Kind Roger's true), Whither away across your bents and clover, Wet, wet with dew?" "Roger here, Roger there— Roger—O, he sighed, Yet let me glean among the wheat, Nor sit kind Roger's bride."

"What wilt thou do when all the gleaning's ended, What wilt thou do? The cold will come, and fog and frost-work blended (Kind Roger's true)," "Sleet and rain, and cloud and storm, When they cease to frown I'll bind the primrose bunches sweet, And cry them up the town."

"What if at last thy careless heart awaking (This day thou rue?)" "I'll cry my flowers, and think for all its breaking, Kind Roger's true;

Roger here, Roger there, O, my true love sighed, Sight once, once more, I'll stay my feet And rest kind Roger's bride." —From Good Words for May.

LA CLAQUE.

From the Pall Mall Gazette. If any person of a philosophical turn were to make a profound study of the French character with a view to ascertaining what are the reasons which have hitherto made liberty a plant of such difficult culture in France, he could scarcely fail to cite the *claque* as an apt illustration of the extremely long-suffering disposition of our neighbors with regard to petty tyrannies. *La claque*, as every one knows, is an institution having for its object the systematic applauding of theatrical pieces, good, bad, or indifferent. The *claqueur* is a gentleman who, for a pecuniary consideration, takes his seat in the pit, and claps his hands at everything and everybody he sees on the stage, from seven o'clock in the evening till midnight inclusively. If any individual among the paying portion of the public appears dissatisfied with the performance, and so far forgets himself as to hiss, it is the honorable mission of the *claqueur* to bawl, "Turn him out!" "Hit him on the head!" and other amenities; and if there be any song or tirade which seems particularly to jar on the nerves of the audience so as to excite shouts of "Oh!" and acerbic indications of suffering, the *claqueur* never misses the opportunity of energetically demanding an "encore," in the hope no doubt that a second hearing of the piece may enable the malevolent to perceive its beauties. Considered in its aim and in its effects, the *claque* is the exact emblem of government by minority, or, to speak more precisely, of tyranny exercised by an unintelligent, turbulent few over the good-natured, apathetic many. Until very recently the Government of the Second Empire was carried on entirely upon *claque* principles. Under the Roubier-Baroche dispensation—when official candidates flourished and the Legislature was packed with automaton voting machines warranted to cry "Aye, aye," and to record their suffrages correctly through all wind and weather, when every utterance of the Minister of State, every gesture of his hands, every look of his eyes, were hailed with treble salvos of applause; when the press of France was gagged, and the only papers encouraged were those chameleon organs called semi-official prints, which changed faith, opinion, and principles as often as they were required by their patrons; when the aspirations of the people after freedom were drowned in the braying of those mysterious citizens who, whenever the Emperor walked abroad, were hired by the Prefecture of Police to cheer and be enthusiastic at the rate of one franc fifty centimes per head—when all these things were, what was the whole system of Napoleonic government but a *claque*? and what were the official deputies, official journalists, and official acclamers respectively, but so many *claqueurs* commissioned to make unpopular Imperial farces pass muster, and to reduce unaccommodating critics to silence?

Owing to that *esprit frondeur*, that peculiar propensity to rail and carp at everything, which is inherent in Frenchmen, the *claque* has long been looked upon in France almost in the light of a necessity. Parisians groan at it, and hate it as schools do the rod; but most of them avow with good-humored resignation that were it not for the *claque*, which keeps opposition within bounds, a French theatre, like a French free parliament, would soon be turned into a bear-garden. So far back as the time of Charles V, when public holidays were almost always solemnized by the performance of "mysteries," or open-air plays representing scriptural episodes, it was found that many idle students and apprentices were wont to congregate together in order to jeer at the players; and so to put a stop to this an order was made by the Grand Provost that a certain number of sergeants of the Marshals should attend at the "mysteries" for the purpose of maintaining order. These worthy sergeants, prototypes of the modern policemen, virtually

constituted the first *claque* we hear of; for, though they were supposed to be merely impassive and impartial spectators, their real business was to incite the public to cry "Noel! Noel!" at the good bits, and to drag off disapproving pretences to the Chatelet, where a smart whipping was given them to correct their taste on dramatic questions. As time rolled on, however, as play-houses arose, theatrical managers found it necessary to be more tolerant. The question of pay had something to do with this. In the reign of Henry III it cost two *soles* (about 7d. modern money) to go into the pit of one of the two wooden theatres then existing in Paris; but it was an understood thing that by discharging this sum the spectator had a perfect right to express what opinion he pleased as to the performance; and if we may believe Brantome and other contemporary writers, the most approved method of conveying criticism was by pelting the actor with stones, which the play-gover brought with him for the purpose. Whether this liberty of judging led to inconveniences or no is not very clear, but we may conclude it did; for about a century later, Louis XIV being king, we find an order of the Lieutenant of Police. La Reynie, formally prohibiting any expressions of disapproval whatever within the walls of royal theatres.

This was at the time when Corneille, Moliere, Racine, and Regnard were popular favorites; and it may be remarked that a critic bold enough to hiss in those days ran a twofold danger, for not only was he exposed to be seized by M. de la Reynie's agents, but he stood the best possible chance of being beaten black and blue by the liveried servants of the noblemen who sat in the boxes. There is a story told of the Prince de Conde, who, being one evening at the Comedie Francaise, and observing a man in the pit hiss a scene in *Cinna*, jumped up indignantly and shouted to his servant below, "Seize that fellow!" Unfortunately for the Prince, he was in a campaign in which he had been obliged to raise the siege of Lerida; and the man in the pit had only to shout, "Oh no, my lord, you don't take me; my name's Lerida," to turn the laugh against the discomfited nobleman, and to insure himself the protection of the audience. It may be mentioned incidentally that in the reign of Louis XIV theatrical performances began at four or half-past, and were generally over by 7 o'clock. Actors were seldom paid a fixed salary, but usually formed a sort of joint-stock society, dividing the profits share and share alike. The price of admission to the pit was then (1642-1715) five *soles*, equivalent to about 10d. nowadays; and a seat in the boxes cost two livres, i. e., four and a half modern francs. As the playing public was very limited, audiences were much more refined and difficult to please than they are now, and anything like the modern *claque* would have been useless. If a piece was good, it was enthusiastically and uproariously cheered, the spectators throwing flowers, money, and in some cases even jewelry, to the performers (the Duc de Richelieu, in the reign of Louis XV, one day threw his gold and diamond snuff-box to the chief actor in Voltaire's *Zaire*); but if the piece was bad, it fell flat at once, without hope of remission, and no amount of mercenary applauding could have galvanized it into life again. The biographers of Scarron mention that at the first performance of one of the poet's early pieces the curtain fell at the conclusion of the first act amid a dead silence. The actors were much chagrined, for they had counted upon the success of the work; but instead of continuing the other acts the leader of the troupe came forward and natively declared that as the rest of the piece was no better than the beginning, indeed perhaps rather worse, the actors would not put the courtesy of the audience to the test, but proceed to play something else. This announcement was received with a general burst of applause, and Scarron's play was shelved accordingly.

A considerable change had come over the theatrical world some hundred years later, when Napoleon I ascended the throne. There were then eleven theatres in Paris in a more or less flourishing condition, and the *claque* was then a recognized institution, working not so much on behalf of theatrical managers as for the behoof of public order in general, and of the Prefecture of Police in particular. The Emperor liked nothing in the shape of civil turmoil, and everything that resembled a riot, whether in a theatre or in the streets, was put down at once. If a man was caught hissing in a theatre, the least that could happen to him was to be dragged before the Commissaire de Police, and made to show his passport, state who he was, and what were his means of living. During the restoration it was even worse. Party spirit between Royalists and Bonapartists ran so high from 1815 to 1830, that a piece which was applauded by the press of one party was sure to be cried down by the organs of the other. Had it not been for the formidable array of *claqueurs*, which every manager took care to have in the pit, half the playhouses of Paris would have been converted into battle-fields; as it was, the *claqueurs* had often more than enough to do in stilling the groans of the Quartier Latin students, who were wont to go en masse to the "third performance" at the Theatre Francaise and the Odéon, and howl hideously whenever any anti-liberal sentiment was uttered on the stage.

Up to 1820 it was usual for theatrical managers to covenant with a *chef de claque* (or leader of the *claque* orchestra), and give him so much a year, on the understanding that he should bring five-and-thirty or forty *claqueurs* to the house every night. One day, however, it was discovered that this arrangement was not at all paying one. The only man who thrived under it was the *chef de claque*, who generally made his fortune at the end of a few years, and retired rich; while his employer, the manager, too often ended his career in the bankrupt court. The *chef de claque* had several ways of making money out of his contract. Besides his fixed salary from the manager he received so much a year from most of the actors and actresses, especially from those who had not much talent; and, in addition to this, he frequently sold at a high rate the forty seats which he received gratis. Now-a-days all this is changed. Instead of the manager paying the *chef de claque*, it is the latter functionary who pays the manager. Three or four years ago, when a cabal was organized by the Quartier Latin against the "Henriette Marechal" of the Theatre Francaise brought, on the second and third nights of the performance, five hundred *claqueurs* to the rescue. The uproar within the theatre was terrific; the *claqueurs* raved and the students shrieked; but in the end it was the students who got the best of it. They had stronger lungs than the mercenaries, and after the third performance the piece was withdrawn. It was very curious to see a *chef de claque* in the act of recruiting his troupe. Within a few doors of every French theatre is a *cafe* where the chief *claqueur* establishes his headquarters. Towards five or six o'clock he puts in an appearance, and is immediately mobbed by the forty or fifty persons who are

axions to be enrolled for that evening. As a rule the first thing the *chef de claque* looks at is the dress of the candidates. He accepts no blouses and no slovens. If he sees a man well-arrayed, hearty-looking, and florid of countenance, endowed with good broad shoulders and fine big hands, he generally enlists him at once. The terms of admission to the *claque* vary. Sometimes (especially in summer), if there is a dull piece being performed it is difficult to find *claqueurs*, and the *chef* presses every one he can get, accepting eight *soles*, six *soles*, and even as little as four *soles* from each of his troupe. Should the piece be so hopelessly dull or the weather so hot that no one will volunteer to pay even two *soles*, the *chef* must then have recourse to what maguffins he can find, and pay his troupe instead of being paid by them. When there is a popular piece, however, the *chef de claque* sometimes has several hundred candidates to choose from, and on such occasions he can make his own terms. On the nights of a first performance of Angier, Sardou, or Alexandre Dumas fils, the seats in the *claque* fetch five or ten francs apiece. If a row is expected, as at the revival of *Bernani* three years ago, and that of *Lucrece Borgia* last January, the places fetch quite fancy prices.

In addition to the income he derives from selling seats at a profit, the contractor of a *claque* still makes a fine bonus by levying a tribute upon the actors and actresses. It is always easy for a spectator to guess which of the performers pays the *claque* and which does not. No matter how slight may be the part which an actor or actress has to play, he or she is sure to be warmly applauded if the *chef de claque* has been well paid. For a *debutant* to refuse payment would be folly almost amounting to artistic suicide. Some of the more popular dramatists, Alexandre Dumas among them, have, at different times, endeavored to abolish the *claque*, at least so far as their own works were concerned; but the attempt has always failed. As in the days of Napoleon I and under the Restoration, so now, the *claque* is in too good odor with the police to be easily superseded. Before the noisy bands of applauders can be safely dispensed with, French playgoers must become different to what they are now. So long as the French mind evinces, as it now does, a sly relish for furtive hisses, and takes over pleasure in downright dramatic rows, so long will the bluff *chef de claque* be at his post, crying in a stage whisper to his honorable troupe, "Allons, les enfans, tout ensemble; chateument et a bas las cabales!"

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J. GREGORY SMITH, President Northern Pacific Railroad Co. New York, April 26, 1870. 4 27 10t

LEGAL NOTICES. IN THE DISTRICT COURT FOR THE CITY AND COUNTY OF PHILADELPHIA. MATTHEW CRAIG, Assignee, etc., vs. JOHN McLEAN and SARAH, his wife, District Court. Lovari Vacian, March 9th, 1870, No. 160. The Auditor appointed by the Court to report distribution of the fund in Court derived from a Sheriff's sale, under the above entitled writ, of, All that certain lot or piece of ground, with the improvements thereon erected, situated on the west side of American street, in the Seventeenth ward of the City of Philadelphia, 150 feet front from Master street, thence northward along American street 75 feet, thence westward at right angles to American street 61 feet 7 1/2 inches, thence southward along the same 22 feet, thence eastward at right angles thereto 45 feet 1 1/2 inches, and thence further eastward at right angles to American street 45 feet 1 1/2 inches to be beginning.

Subject to ground-rent of \$22. Will attend to the duties of his appointment upon WEDNESDAY, May 11, 1870, at 3 1/2 o'clock P. M., at his office, No. 618 WALNUT Street, in said city, when and where all persons interested are required to make their claims before the Auditor or be debarred from coming in upon said fund. E. C. MITCHELL, Auditor. 4 28 10t

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LIFE INSURANCE. Statement of the Condition OF THE MASSACHUSETTS MUTUAL Life Insurance Company OF Springfield, Mass., ON THE 31st DAY OF DECEMBER, 1869.

State of Massachusetts, County of Hampden, ss.— Be it remembered that, on this 31st day of January, A. D. 1870, before the undersigned Commissioner and Auditor of the State of Pennsylvania, duly commissioned and authorized by the Governor of the said State of Pennsylvania, to take the acknowledgment of deposits and other writings, to be used and recorded in the said State of Pennsylvania, and to administer oaths and affirmations, and to certify the following is a true statement of the condition of said Insurance Company upon the 31st day of December, A. D. 1869.

And I further certify that I have made personal examination of the condition of said Massachusetts Mutual Life Insurance Company on this day, and am satisfied they have assets safely invested to the amount of \$2,790,962 27/100 dollars. That I have examined the securities now in the hands of the company, as set forth in the annexed statement, and the same are of the value represented in the statement. I further certify that I am not interested in the affairs of said company. In witness whereof I have hereunto set my hand and SEAL, and affixed my official seal this 31st day of January, A. D. 1870.

GEORGE WALKER, Commissioner for the State of Pennsylvania.

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11 shares Glasgow Manufacturing Stock.....\$1,500 00 \$1,500 00 50 shares National Park Bank.....5,000 00 5,000 00 24 shares Chickopee National Bank.....2,400 00 2,400 00 20 shares Boston & Albany Railroad Stock.....5,000 00 5,000 00 10 shares Third National Bank Stock.....3,000 00 3,000 00 120 shares Agawam Canal Company.....6,000 00 6,000 00 8 shares Second National Bank.....800 00 1,200 00 8 shares Riverside Paper Co.....5,000 00 6,250 00 80 shares Worcester Gaslight Co., with securities.....8,000 00 8,000 00 12 1/2 shares Boston Gaslight Co., with securities.....2,000 00 2,000 00 30 shares Chickopee National Bank Stock.....3,000 00 3,000 00 1 U. S. Bonds, \$50 each.....1,500 00 1,750 00 20 shares National Bank Stock.....2,000 00 2,000 00 10 shares Hartford and New Haven National Bank Stock.....1,000 00 1,000 00 10 shares Worcester Gaslight Co., with securities.....2,000 00 2,750 00 1 U. S. Bonds, \$10 each.....1,000 00 1,200 00 40 shares Hartford and New Haven National Bank Stock.....4,000 00 4,000 00 11 shares Fynchon National Bank Stock.....1,100 00 1,700 00 10 shares John Hancock National Bank Stock.....1,000 00 600 00 8 shares Leicester National Bank Stock.....800 00 880 00 20 shares Worcester Gaslight Co., with securities.....2,000 00 2,750 00 1 U. S. Bonds, \$10 each.....1,000 00 1,200 00 40 shares Hartford and New Haven National Bank Stock.....4,000 00 4,000 00 12 shares Worcester Gaslight Co., with securities.....2,000 00 2,750 00 1 U. S. Bonds, \$10 each.....1,000 00 1,200 00 40 shares Hartford and New Haven National Bank Stock.....4,000 00 4,000 00 12 shares Worcester Gaslight Co., with securities.....2,000 00 2,750 00 1 U. S. Bonds, \$10 each.....1,000 00 1,200 00

Interest on investments due and unpaid.....\$66,275 94 Accrued interest not yet due.....94,912 38 Other available investments, specifying their character and value.....1,328 20 4,968 62 Insurance.....137,027 91 Deferred premiums (quarterly and semi-annual).....167,237 00 Loans on securities.....4,065 94 Loans on policies.....1,750 00 Loan Notes.....61,529 81 THIRD. Amount of losses during the year adjusted but not paid.....44,000 00 Amount of losses reported to the company, but not acted upon.....4,500 00 Amount of losses received from companies.....15,500 00 Amount of losses in suspense, awaiting further proof.....10,000 00 Amount of dividends due and in course of payment.....100,795 94 2,611,024 27

FOURTH. Amount of cash premiums received.....\$44,824 44 Premiums on loan notes.....353,654 42 Interest received from investments.....148,524 24 Reins received.....6,458 21 Total income.....\$1,108,232 92 FIFTH. Amount of losses paid during the year.....\$270,800 00 Amount of cash and other payments for reinstatement of policies.....289 55 Amount of returned premiums, whether paid or unpaid.....\$108,311 20 Amount of dividends declared during the year.....\$203,560 00 Amount of dividends paid.....\$245,750 92 A month of expenses paid during the year, including commissions paid to agents and officers' salaries.....\$109,472 91 Amount of taxes paid by the company.....\$8,599 79 Amount of all other expenses and expenditures.....\$49,699 97

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